"The Merry Widow" Musical Score International Broadcast Sunday, Nov. 11th,
Franz Lehar Conducts Vienna Philharmonic Orchestra

CANADIAN MOVING PICTURE DIGEST

Vol. 26, No. 29 TORONTO 2, CANADA November 10th, 1934

"DID YOU EVER HEAR THE STORY

about the exhibitor who telephoned Miss Anderson of Omaha?"

(it's a NEW one on us, too!)

Such fun when pretty Miss Anderson, of the M-G-M office in Omaha, answered a telephone call from the Mayfair Theatre, Shenandoah, Iowa.

"I booked 'HOLLAND IN TULIP TIME' for three days," said the Manager of the Mayfair. "I've been getting swell comments and want to hold it over."

"Okay" said Miss Anderson, and imagine her surprise when that hold-over developed into an extended run! Originally booked for three days, this marvelous short subject ran ELEVEN DAYS!

Take a look at "HOLLAND IN TULIP TIME." Then watch for "ZION, THE CANYON OF COLOR" and "IRELAND, THE EMERALD ISLE." They're Fitzpatrick Traveltalks, the *only* reels of their kind in Technicolor. M-G-M's pride!

(over)

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259 SPADINA AVENUE, TORONTO 2

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The Toronto Daily Star's two page pictorial display "Hollywood Unmasked" should have been headed "Hollywood Gassed"

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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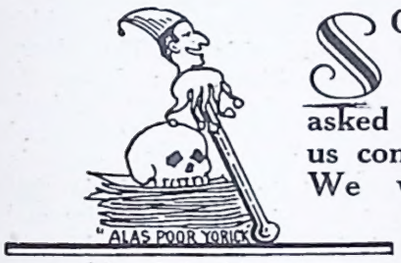
"ALL OF IT"



SOME time ago we sent out a questionnaire in which we asked exhibitors to write us concerning The Digest. We were interested to know what Exhibitors thought of Canada's twenty-year-old paper, for boys and girls as we said before, we are going to have a twenty-year coming out party, or going out party, something should happen after twenty years; and you are all going to be invited. This Party will take place right after the New Year which gives us our twentieth birthday as Publisher of the Canadian Moving Picture Digest. But to return to the questionnaire, we were interested to know what pages the Exhibitors preferred in The Digest, and whether Exhibitors thought that we should have a Canadian Motion Picture Trade Paper, also what other Film Trade Papers Exhibitors in Canada received.

In quite a number of theatres The Digest appears to be the only Motion Picture Trade Paper which the Exhibitor receives.

Among the hundreds of replies received there were not more than three Exhibitors who did not advocate a Canadian Motion Picture Trade Paper. "Absolutely" — "Sure Thing" — "Positively" were the general replies to this question.

As to the pages which Exhibitors preferred, the majority write as Harry Dahn of the Capitol, Montreal, writes: "Always eagerly awaited for and liked from stern to stern".

We take this opportunity of thanking the many Exhibitors who have written to us, and in the issues of The Digest we will endeavor to reply to each Exhibitor who was and is sufficiently interested in our service to Canada's Film Industry to reply to our questionnaire directed to them. The list is an exceedingly long one, but gradually we will Digest it.

Meanwhile, thanks to J. Schwartz of the Colonial, Winnipeg, another "All-of-it-" booster, who receives only The Digest, and no other Trade Paper; Dave Robertson, of the Osborne, Winnipeg, who prefers "Ray Presents"; Eric Dawson of the Royal, Provost, Alta., who prefers "Ray Presents" and Picture Reviews; Geo. H. Gratias, Empire, Saskatoon, who likes "All of it"; J. A. Archambault and R. Gagne, Alexandra, Montreal, who writes "All pages are very interesting", and who further add "Certainly" for a Canadian Motion Picture Trade Paper; Harold A. Bishop of the Capitol, Winnipeg, writes for preference, "Editorials in particular" and "Yes, indeed," for a Canadian Digest; Clarence Dowsley of the Ritz, Saskatoon, prefers "Ray Presents" and Editorials; Ernie Petch of the Capitol, Regina, writes "Every page is valuable, we enjoy it all, the Spotlight is your best page."; Larry R. Stephens of the Belmont, Montreal, prefers "Ray Presents" and is "Absolutely" for a Canadian Digest; E. L. Zetterman, Dominion, Vancouver, prefers "Spotlight" and "Ray Presents"; U. S. Allaire, Victoria, Victoriaville, prefers 3-4-7; Don. F. Gauld, Uptown, Winnipeg, likes "Ray Presents", and as for a Canadian Motion Picture Digest, "most certainly"; Famous Players (Charlie Doctor), Capitol, Nelson, B.C., writes "Entire Digest Fine"; A. Fassie, Rex, Lachine, Que., receives The Digest with thanks and likes it "from cover to cover". Please note advertisers who are on the covers, you're in the liking also.

RAY PRESENTS

RAY LEWIS

FIRST we must remind exhibitors that they must not forget the Movie Ball, Friday, Nov. 16th, at the Royal York Hotel. You remember last year's event? This year they tell me that they are adding CLASS. Invitations and what not. The invitations are free, but the tickets are three dollars each. You can bring your wife, or your sister, or your sweetheart, for an extra three dollars each. I saw Ben Cronk at the Royal York the other day looking over "territory" for the Movie Ball; and Oscar Hanson gave me a call to remind me to remind you that the annual Motion Picture Ball is your Affair and that you should be there, all dressed up like a bridegroom.

It takes a Movie Ball to bring out the wives of exhibitors and the wives of the Exchange managers and are they good-looking wives? Come and see, incidentally THEY ARE STILL WIVES.

New theatres all over Canada, and old ones being renovated, re-opened, it looks as if Prosperity is hobbling around the corner. In the U.S. I note that the Democrats returned a greater majority of representatives, demonstrating that the people are with Roosevelt in his effort to make the New Deal give the people a square deal. The Republican Party may now look forward to another term for Roosevelt. Incidentally Upton Sinclair was defeated, but not without polling 800,000 votes which gave all opposing interests somewhat of a shock. Sinclair stood almost alone, although he received the Democratic convention. No newspaper supported his Epic platform, and even his own party is reported to have run out on him. Whether Motion Picture Interests opposed Sinclair to the extent reported I am not in a position to say, but now that it is over it is just as well for Motion Pictures to refrain from a too pronounced public partizanship in political campaigns. The U.S. appears to be heading toward Socialism and Sinclair may yet be Governor of California.

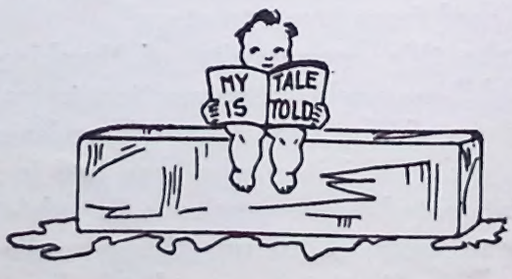
"Power" opened at the Uptown Theatre, Toronto, and is adding to the "whispering campaign" which has preceded the opening of the picture. All are agreed that "Jew Suss", the Feuchtwanger adaptation for the screen, is a magnificent production and seldom have we had such an example of powerful situations and acting. "Power" is the Gaumont-British production released in Canada through Regal Films Limited.

Another wonder-picture, although quite different is "Little Friend" with Nova Pilbeam, the little English child-star. Of "Little Friend" I have already heard many glowing tributes among which is one that it is one of the finest British Pictures ever made.

TALKING about the finest British Pictures reminds me of another "finest" one, not a British picture, but an M-G-M, this is "The Merry Widow", with Maurice Chevalier and Jeanette MacDonald. It is an Irving Thalberg, Ernst Lubitsch production, not overlooking the Franz Lehar name and his enchanting music. Lubitsch is a box-office name in Motion Pictures for it can truthfully be said of him that he has never failed to make a picture of quality and merit. The Lubitsch touch is the picture you love to contact. In "The Merry Widow" Lubitsch has his great chance and that is why he, as director, shares honours equally with his stars.

And now I am reminded of "Thine is My Heart", the B.I.P. feature, released through Empire Films and which as "Blossom Time" made such a hit in England. That is the queer thing about British Pictures, a hit in England does not necessarily mean a hit on the American continent. This picture has, however, had a successful run I am told in Winnipeg, but it died at the Uptown, Toronto, as far as business is concerned, although Tom Daley was all for it and gave it a great send-off. The picture left me with a queer reaction. The woman lead was excellent, in fact all the parts were well-played. The principal songs by Richard Tauber, a famous European tenor were beautifully sung, but, and there's the rub.

WHEN asked what I thought of the picture I replied it was an excellent picture for an ocean-liner. Tauber in the male lead certainly has a fine voice, but he reminded me of a story I heard about a man who could not make up his mind which of two sisters to marry; one was beautiful, and one could sing. He eventually married the singer, but awakening one night he took a look at his wife lying beside him; whereupon, he awakened her and said, "Lena, for God's sake, sing". That is how I felt about Richard Tauber, he can sing, but for sex appeal he reminds me of a Sax-o-phone.



Bebe Daniels and Ben Lyon make Personal Appearance at Shea's Hippodrome, Toronto

Home and School Association Fredericton Want Clean Up

THE Fredericton Mail, N.B., reports that the Home and School Association in meeting spoke on "the increasing wave of public opinion and resentment across Canada against low standards of pictures which offend against Christian morality. The report called upon the law to take action in order to cleanse this great feature of our social life."

The column article related the good results of the Church Crusade against "dirty films" and advised the people to help the Crusade by staying away from "dirty pictures so that they (meaning the producers) will stop producing them.

As a closing balm the report finishes with "We believe that the pictures are gradually becoming clean and healthy".

EDITOR'S NOTE.—*And now if we can only get the Church going on a Crusade to clean up "Dirty Politics", and the "Dirty Mob", life would be worthwhile at ninety.*

Morgan Powell Addresses St. Lambert Women's Club

S. MORGAN-POWELL, Assistant Editor-in-Chief of the Montreal Star, addressed the St. Lambert Women's Club in St. Andrew's Presbyterian Church Hall, recently, his subject being "The Theatre".

Mr. Morgan-Powell "deplored the fact that drama is cast aside for moving pictures and that the trend of the theatre is downward on the whole".

The speaker stated that the motion picture appeal is mainly to the eye and makes little demand on the mind, with the result that inferior material is being produced. 1,000 legitimate theatres have closed on this continent stated the speaker as a result of the development of motion pictures.

Films have improved, however, and British films are becoming serious competition with American - made product.

FAMOUS PLAYERS Canadian Corporation is to build a theatre in Penticton, B.C., in co-operation with a local syndicate, the latter which will spend about $40,000 on the structure, with Famous Players advancing approximately $35,000, in furnishings and decorations.

The theatre should be completed by April of 1935. The new theatre will be on Main Street, south of the Three Gables Hotel. Downstairs seating capacity will be 710, with an additional 65 loges provided for upstairs.

The Empress, now operated by Famous Players, under the management of Claude Smith, has a seating capacity of 520.

The seating arrangement will in addition to a pitch on the floor running down towards the screen, provide for seats to be placed on an arc so that the vision will be good from any seat in the house. The curve will eliminate the distorted view from side seats in a wide auditorium.

Directors of the Penticton Syndicate are A. E. Sjoquist of Kamloops, B.C., C. W. Nicholl, H. H. Boyle, and P. Bent of Penticton.

THE Capitol Theatre, Windsor, Ontario, presented a two hour show, starting at midnight, under the auspices of the Windsor Lions Club, the proceeds for underprivileged children. The theatre was filled to capacity.

Dear Old London

(*Special to The Digest from our London correspondent, Dennison Thornton*)

"I SERVE", a story of King Alexander and Queen Draga of Serbia who were victims of an assassin's hand in 1903, has been shelved by Gaumont-British in view of the recent assassination of King Alexander of Jugo-Slavia. "I Serve" was to have been an elaborate and costly production starring Conrad Veidt. Although work on the picture had passed preliminary stages the producers decided to abandon the subject in the interests of good taste.

Life of Mozart

There is much activity these days at the A.T.P. studios where Basil Dean is putting the finishing touches to his "Lorne Doone" film. On completion of this work Dean will produce a picture based on the life of Mozart, for which Margaret Kennedy, author of "The Constant Nymph", has written the story and scenario. From what I gather the picture will introduce several operatic and symphonic extracts from Mozart's works. No cast or director has been announced but I suspect Mr. Dean will direct it himself. I can think of no one better suited to the task.

In the A.T.P's new sound stage the Toeplitz "Dictator" production is well under way despite a recent set-back when director Alfred Santell walked-out following a disagreement. Victor Saville has stepped into the breach and is doing a fine job.

Fritz Kortner

OF all the acting talent either discovered or acquired by British producers during the past year possibly their most important and promising acquisition is Fritz Kortner. A product of the Jannings, Veidt and Bergner school of acting, Kortner comes to British films with an immense reputation on the Continental stage and screen. Like many others he was obliged to leave Germany for political reasons. On arriving in London he appeared in a stage production which, unfortunately, came to a sad end when anti-Hitler forces, believing Kortner to be of the Nazi persuasion, boycotted the show. Gaumont-British with their customary percipience, realized that here was an actor in the truest sense of the word, and immediately gave him the title role in "Chu Chin Chow". In his hands the part became a shining caliph in its villainy. Later Gaumont cast Kortner as Evelyn Laye's manager in "Evensong". Kortner's work to-date convinces me he will scale the heights of international stardom.

Churchill Shorts

WINSTON Churchill who recently signed a contract with London Films to supervise and edit a group of "shorts" dealing with world political and economic conditions. The producers maintain that it is high time the screen began to furnish intelligent and informative subjects familiarising the average person with what is going around him. Subjects like the Gold Standard, Unemployment and Fascism will be cinematicised in a way that will make them understood by all. The first of the series will be called "The Captain General". It will show how a general directs a campaign in time of war and will be illustrated with methods and tactics used by Caesar, Napoleon and Foch. Diagrams, news-reel cut-outs, miniature and trick work will be the basic material.

The Digest regrets to report the death of Sol. G. Newman, Managing Director of Radio Pictures Ltd. who passed away suddenly, London, Eng.

Reviews and Previews

By "JAY L."

"HAPPINESS AHEAD" (Warners-First National)

WARNERS had one of the luckiest breaks in their long and eventful career in pictures when they discovered Dick Powell. Dick (Mr. Powell, to you) has the most pleasing personality of any actor it has been your reviewer's privilege to know, and he is one of the few Hollywood satellites that acts quite naturally. Another point about this lad, that pleases, is his manner of dressing. How many of you have sat and gnashed your teeth at the costumes the majority of the actors exhibit upon the screen. Beautifully cut tweeds, faultless evening attire, or the last word in sports clothes adorn the torsos of most of our Screen Romeos. Dick Powell, alone, looks as if he purchased his suits from a tailor and not from a Molyneux, or a Schiaparelli.

The picture? Oh, yes, the picture! Well, it's all about a poor, little rich girl ('member, huh?); she's not "the richest girl in the world" (forgive us, RKO), but worse still, she has a mother with social ambitions. Alas and alack and Alaska!!! But, grâce á Dieu, her father is a merry old soul, a merry old soul is he, and he lets his daughter do what she likes, without a word from he (well it had to rhyme somehow).

'Twas the night before New Year's, and all through the house a string sextette was playing and a lot of old fogies were standing around "sipping wine" (horrors!!) in the most approved of fashion. But our Joan (that's the poor, little rich girl) didn't like that kind of a party, so with her papa's blessing she skips out of the family mansion by the servant's entrance and wanders down Broadway. Having nothing to do, she goes into an oriental dance-hall, and there, quite accidentally (oh yeah!!) is kissed a Happy New Year by Dick Powell who is there "stag" with a party of friends.

Joan joins their party and she and Dick get along fine together, ("his heart goes pop"). He tells her that he is a poor, struggling, window-cleaner, but that some day he is going to have a window-cleaning business of his own. Joan, the little prevaricator, pretends that she is a poor honest working goil, and to cover up her deception rents a little flat where she is "at home" to Dick and his friends three nights a week. Of course, Dick and Joan become very, very much in love.

All goes well until Dick is told that in order to start up in business for himself he must have two thousand dollars. Dick is desolate, but Joan, when she hears about it, obtains the necessary sum in the form of a cheque from her father. She then takes the cheque to the political chizzler (are you listening, Mr. Editor?) that was to secure the business for Dick, telling him not to let Dick know whence came the dough. But he is a dirty so and so (what?) and tells Dick who immediately blows up (bang!!).

He goes to Joan and bawls her out pullenty, telling her that he never really loved her, and that all he was after was the two thousand. She, like a dumb bunny, believes him, and it seems as if "love's labour is lost". Dick goes to Mr. Bradford (Joan's pappy) and returns the chèque, at the same time telling the millionaire what a sucker he is, for Dick thinks Mr. Bradford is Joan's sugar daddy. Poppa, however, realizes what a fine upstanding young fellow this window-cleaner is, and brings the two together again, in time to save Joan from marrying a society jelly-fish.

Sounds kinda silly, doesn't it? It is, but it's the swellest silliness I've ever seen, I can quite honestly say, I enjoyed every moment of it.

Dick Powell was never better, particularly when he sings those two new hits, "Happiness Ahead", and "Pop Goes My Heart". And his new leading lady, is she a honey! Mm!! Her name is Josephine Hutchinson, she is good-looking, has an accent (pahdon ma Southern accent) and can act. "What more can you ask?"

Frank McHugh, as Dick's pal, is as funny as ever, and Allen Jenkins and Ruth Donnelly as chauffeur and maid respectively in the Bradford establishment contribute a couple of amusing scenes. John Halliday is wonderful as Joan's indulgent father, and Marjorie Gateson as the ambitious Mrs. Bradford reminds us of Billie Burke's stellar performance in "Dinner at Eight". Mervyn Le Roy is to be congratulated for his direction.

* * * *

"TRANSATLANTIC MERRY-GO-ROUND"

(Reliance - United Artists)

IN "Transatlantic Merry-Go-Round", which is being shown this week at Loew's, Toronto, you will discover a musicale that is not a musicale, a murder story that is not a murder story, and a "triangle" plot that is not a "triangle" plot. A paradox, you say! Admitted dear readers, but let me explain. "Transatlantic Merry-go-Round" has all three of the aforementioned themes running through the picture, and yet it is impossible to designate the picture as any *one* of these three terms.

The musicale theme is introduced by the floor show presented in the night-club of the luxury liner, "S.S. Progress," by Jack Benny and his band of entertainers. Included in this band are Nancy Carroll, Frank Parker, Mitzi Green, the Boswell Sisters, Jimmy Grier, and his orchestra, and a dance ensemble that would be the envy of even Busby Berkley. Several new songs are introduced in the picture, the best ones being, "If I Had a Million Dollars", sung by the Boswell Sisters, and "It Was Sweet of You", sung by Frank Parker. An orchid, also, to Mitzi Green for her Arliss impersonation; it couldn't have been better. Jack Benny is his usual inimitable personality, and the only complaint I have to make about the picture is that there is not enough of Benny. He photographs and records excellently, and should go a long way on the Screen.

The murder and "triangle" themes are closely connected with one another, the murdered man being the third party in the "triangle?" Suspicion falls on several people, like in all murder plots, and when the murderer is discovered it comes as quite a surprise (oh dear!!). Although like all good citizens you will agree that the murderer should not have taken the means to punish the victim, nevertheless you will find yourself sympathizing with the slayer, and feeling overjoyed that he rid the world of such an odious creature. The victim, a big shot gangster and common "snake in the grass", is played by Sidney Blackmer who did such fine work as the chief villian in "The Count of Monte Cristo". Blackmer is rapidly becoming the ace bad-man of the Screen.

The picture is good entertainment throughout, and the audience is not forced to digest either too much of the criminal theme or too much of the musical idea. The direction is capably handled by Benjamin Stoloff.

Graham McNamee Signs Two-year Universal Talking Newsreel Reporter Contract

Show Business

M-G-M Signs Four Marx Brothers

Metro-Goldwyn-Mayer announces signing of the four Marx brothers for an original screen comedy tentatively known as "A Night at the Opera". This will be an Irving Thalberg production, and is expected to get under way within the next few weeks.

James K. McGuinness is now at work on the story in collaboration with Harry Kalmar and Bert Ruby, who are preparing musical sequences.

The last Marx brothers' picture was "Duck Soup", and other vehicles include "Animal Crackers", "Horse Feathers" and "The Cocoanuts".

Dizzy and Daffy Dean Start Work at Vitaphone Studio

Dizzy and Daffy Dean, the sensational baseball brothers who have just completed a week's engagement on the stage of the Roxy Theatre, started work last Saturday at the Brooklyn Vitaphone studio in a two-reel comedy entitled "Dizzy and Daffy". Supporting the Deans will be Shemp Howard and Roscoe Ates, popular screen comedians. Lloyd French has been assigned to direct Dizzy and Daffy in this short, which will be released in Vitaphone's series of Big "V" comedies.

Betty Furness will play opposite Robert Young in "Backfield," which Russell Mack will direct for Metro-Goldwyn-Mayer.

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Countess Tolstoy Views Film Version of Father's Work

Countess Alexandra Tolstoy, author of the recently-published " I Worked for the Soviet", and daughter of the famous Russian novelist, was guest of honor at a private preview of "We Live Again", the Samuel Goldwyn screen transcription of Tolstoy's "Resurrection". The showing was held at Middletown, Connecticut, near the Countess' home.

Anne Sten and Fredric March have the starring roles in "We Live Again", the screen adaption of which was written by Preston Sturges, Leonard Praskins and Maxwell Anderson. It was directed by Rouben Mamoulian and is released through United Artists.

Nigel Bruce Arrives From England

Nigel Bruce, popular New York and London actor, arrives from England on the Aquitania Nov. 6, enroute to play opposite Miriam Hopkins in "Becky Sharp".

This is to be the first feature production, made with the newly-perfected Technicolor process, of Pioneer Productions, which is headed by John Hay Whitney.

A number of players were added this week to Baby Jane's first starring vehicle, "Straight from The Heart", now in production at Universal City under the direction of Kurt Neumann. Starred with Baby Jane are Mary Astor and Roger Pryor. The new players include Grant Michell, Robert McWade, Warren Hymer, Rollo Lloyd, Carol Coombe, Doris Lloyd and Hilda Vaughn.

Five Films Scheduled for Release by M-G-M

Five pictures, including "The Merry Widow", now playing a two-a-day engagement at the Astor Theatre, New York, are scheduled for national release by Metro-Goldwyn-Mayer during November. The others include "Evelyn Prentice", new William Powell-Myrna Loy co-starring vehicle; "Wicked Woman", in which Mady Christians makes her American cinema debut; Garbo's "The Painted Veil"; and the film now tentatively titled "Backfield", with Robert Young in the leading male role.

George Brent in "Living on Velvet"

George Brent will be one of Kay Francis's two leading men in her next starring picture for Warner Bros., "Living On Velvet", based on a story by Jerry Wald and Jules Epstein. The other principal masculine element of the plot will be announced soon. "Living On Velvet" is to be directed by Frank Borsage, and production will begin at an early date.

Six Chic Sales Shorts Planned

So successful have been the Chic Sale one reel novelties recently produced at the Metro-Goldwyn-Mayer studios, that six more are to be produced during the coming season.

"The Gay Divorcee", RKO Radio's musical smash with Ginger Rogers and Fred Astaire, opens at the Radio City Music Hall Thursday, Nov. 15, RKO Radio announces.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Transatlantic Merry-Go-Round", a Reliance-United Artists production with Jack Benny, and large cast.

IMPERIAL—Manager Jack Arthur—Dick Powell and Josephine Hutchinson in "Happiness Ahead", a First National picture.

TIVOLI—Manager D. Krendal — "Chained", a Metro-Goldwyn-Mayer picture with Clark Gable and Joan Crawford.

SHEA'S—Manager Jerry Shea — Joe E. Brown in "Six Day Bike Rider", a Warner Bros. picture.

UPTOWN—Manager Tom Daley—"The Girl of the Limberlost", Monogram production.

The Shriner's Circus at Maple Leaf Arena, Toronto, Three Days and Nights Collected About Thirty Thousand Dollars

Premiere Canadian Showing at the Uptown Theatre, Toronto, Key House of the Big Famous Players Canadian Circuit, Starting November 9th

LION FEUCHTWANGER'S FAMOUS NOVEL

"POWER"

A Stupendous, Amazing Production!

An Unusual Endorsement

At this time, when the cinema is being so severely censured, too much emphasis cannot be placed upon some of the outstanding screen productions of recent months. Foremost among them is the British-Gaumont version of Lion Feuchtwanger's notable novel, "POWER". Not in many a day has so conscientious a picture been presented. Not only is this picture artistic and powerful, but it displays most graphically the tremendous interplay of forces which marked the period with which it deals. I can heartily and sincerely commend this picture as being pre-eminently worthwhile.

MAURICE N. EISENDRATH,
Rabbi of Holy Blossom Synagogue, Toronto.

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